

judgment. Unfortunately parts of the essay (e.g. on pp. 164-5) suffer from a somewhat poor style.

The editors have done their work well. Two minor slips: on p. 55 read ἀπόρρητον and on p. 89 note 31 "e.g." The absence of an Index is a handicap. The Second Essay ends with a sentence in which there lurks an unfortunate ambiguity. The title of the *Festschrift* mentioned on p. 97, n. 17, must be corrected to Τόμος Κωνσταντίνου Ἀρμενοπούλου.

London

REX WITT

Philip Sherrard, *The Pursuit of Greece (An Anthology selected by, Photographs by Dimitri)*. London: John Murray 1964. Pp. 291+33 plates and map.

In this artistically produced book a well-known Philhellene has gathered together more than 130 passages in support of his 'theme' that Greece is a land of 'perennial mystery.' The range of his choice is remarkably wide. All the passages (some of them translations) are in English. Sherrard's sources include French, German, Italian and ancient Greek authors and a quarter of the passages are renderings (nearly thirty by the compiler himself) from Modern Greek. The standard of translation is generally very high. We are taken on a kind of geographical tour of Greece during which many fascinating facets of the scene are explored. From Attica we move into the Peloponnese, cross over to the Seven Isles, move through central Greece to Athos (with hardly a word, however, about the Northern Capital Thessaloniki) and end our journey by going *via* the Aegean Archipelago to Crete. Sherrard is admittedly quoting "authors of widely varying temperaments and nationalities and from all ages" but Greece is the focal interest and nearly everything is richly evocative of the Greek spirit. For having achieved uniformity out of this surprising gallimaufry both the anthologist and his photographer deserve unstinted praise.

Sherrard holds that "the true picture of Greece gradually became overlaid by the romantics" of whom Shelley is for him a typical example. He writes in his Introduction about "that artificial image enshrined in the classical tradition" and applauds the twentieth century approach—"a breach...in that asphyxiating world of classical preconceptions to which since the time of the Renaissance the theory and practice of the arts had for the most part been confined." His point of view might almost be summed up in some words he cites from Thackeray (p. 23). "These new humanist gentlemen" as Sherrard calls them

"these gentlemen travellers" (p. 8) belong to the category sneered at by the arch opponent of *snobisme* as those who "think proper to be enthusiastic about a country of which they know nothing." Sherrard himself will have none of Shelley's romantic notions about "a brighter Hellas" in which "the world's great age begins anew." He who would pursue Greece "must have sought out not the past but the *living fate*" [reviewer's italics] of that country: "a process in which past and present blend and fuse" (p. 15). The picture presented by English poets — of Athens by Milton and Shelley, of the Greek Isles by Byron, of Hellenism by Keats, Swinburne and Rupert Brooke — has been dealt a fairly heavy blow.

On p. 74 we read "The history of Nauplia is like a fable. No blood or race have its walls not seen." These words might well be used of Greece itself. And "the pursuit of Greece" entails an awareness of this truth. Sherrard's emphasis on the fusion between ancient and modern is praiseworthy. Some readers of his book might wish to see in it rather more evidence of the transitional stages, e.g. during the emergence of the Byzantine Christianity so well sketched on pp. 197-212. The Orthodox Church of Greece was not born *in vacuo*. Lawson's vivid account (pp. 252-4) of Easter on Santorini (anciently called Thera) says nothing about the establishment of the cult of the Egyptian gods there in the Ptolemaic Age: and the present reviewer with memories of similar scenes during Holy Week on Mt. Athos cannot recall any passage of an author who has up to now concerned himself with one or two quite obvious parallels between this particular fore-runner and Christianity.

One or two *addenda* might be worth considering in a future reissue. 1. Mycenae is convincingly portrayed (passages 35-8) but nothing is printed by Sherrard (although much has now been published) about the Ventris-Chadwick decipherment of the Mycenaean inscriptions and the "reasons for believing the Linear B tablets to be written in some form of Greek."¹ 2. A passage (4) from Robert Byron deals with the question of Philhellenism: Cavaphi's "Philhellene" is not quoted. 3. Rex Warner's description of the Pantokrator at Daphni (passage 24) might have been put side by side with what Sacheverell Sitwell writes in "The Hunters and the Hunted." 4. The passage (26) in which a distinguished Anglo-Greek Marco Pallis is quoted on "the Great Mother" is not specifically directed to the Greek landscape. Two Homeric Hymns dealing with the same topic are available.

1. Journal of Hellenic Studies LXXIII p. 101.

Terse utterances are not lacking. "A man from Kravara cut meat from the buttock of a dead body and ate it." (p. 148). "The millennial curse of the Christian priesthood" (p. 152). "There is a wisdom in polytheism" (p. 155). Robert Curzon found he "was hanging in the air like a fly on the wall" as he climbed up to the Meteora monastery (p. 182). "Athos is the true home of anti-Faust" (p. 210).

In these days of discussions about church reunion it is instructive to read about Gemistos Plethon. "He ended by seeing in these disputatious Christians sophists who discuss not for the sake of truth but in order to triumph over their adversaries with a view to obtaining certain political benefits" (p. 101).

Not surprisingly the styles vary throughout the anthology. The quaint Latinisms of the seventeenth-century Lithgow, e.g.—"recreate my fatigated corps," "the fluctuary motions of the humerous multitude"—may grate on the ear. They are hardly as bombastic as some of the sentences on p.257, although the author there states "I confess my incapacity to write of Crete." Sherrard himself is an accurate translator of classical Greek but here and there he somewhat unnecessarily introduces English colloquial contractions e.g. (p. 38) *they'll, I'm, you'd, who've, weren't*. He dispenses with footnotes even when they are given in the passage he is transcribing (e.g.in passage 66 Dallam has two). In passage 129 (just after the writer has indulged in a dream of spending a honeymoon in a Cretan monastery with "a bevy of the monks"!) three dots mark the disappearance of 21 pages. Another three dots later on replace a sentence of 18 words.

More serious is Sherrard's occasional inaccuracy as a copyist. In the two extracts from the Authorized Version of the Bible (passages 20 and 119) seven deviations (admittedly insignificant) may be counted and on p. 200 neither Greek word is correctly reproduced. Passage 125 has suffered much in transcription. At least a dozen mistakes occur on two pages. The opening paragraph is not to be found in the original.

Dimitri's photographs (none with a caption) are technical masterpieces. They may justly claim to be "remarkably evocative" but (alas!) the crude dancing scene depicted opposite p. 230 (although typically Balkan) is utterly out of place there and in the opinion of the present reviewer its inclusion argues a lack of sensibility on the part of the compiler.

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REX WITT